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# MODERN LANGUAGE NOTES

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## TWO LOST PLAYS BY ALEXANDRE HARDY

To show Hardy's importance in the establishment of the modern French drama, Monsieur Rigal not only studies his thirty-four extant plays, but reconstructs several lost pieces by comparing their titles, scenery, and properties, preserved in Mahelot's *Mémoire*,<sup>1</sup> with certain contemporary stories and dramas. In this way he gives us the main characteristics of *Pandoste*, *Ozmin*, *l'Inceste supposé*, *le Frère indiscret*, and *la Folie de Turlupin*.<sup>2</sup> Of the other five plays mentioned by Mahelot, he writes, "Nous ne pouvons rien dire de la *Cintie*, de *Leucosie*, de *la Folie de Clidaman*, de *la Folie d'Isabelle*, ni de *Parthénie*."<sup>3</sup> I shall endeavor to supplement his work by rehabilitating *Leucosie* and suggesting a possible source for *Parthénie*.

Concerning the first of these, Mahelot<sup>4</sup> gives us the following information:

Leucosie, pièce de M. Hardy.

Il faut que le théâtre soit enrichi. A un des costez, une grotte d'où l'on sort. Il faut deux navires, l'un pour des Turcs et l'autre pour des chrestiens. Il faut un tombeau caché et qu'il s'ouvre deux fois. Le vaisseau des Turcs paraist au quatriesme acte, où l'on tranche une teste. Il faut aussy un brancart de dueil où l'on porte une femme sans teste. Il faut des trompettes, des turbans et des dards pour les Turcs.

The decapitation of the woman on board the ship has given me the clue to the source of the play, for a similar incident occurs in *Clitophon and Leucippe*, the late Greek romance of Achilles Tatius. Clitophon and Leucippe

elope from Tyre and are shipwrecked on the coast of Egypt, where they are captured by pirates and imprisoned. The hero is rescued by an Egyptian commander, who joins battle with the pirates, while the heroine is taken by the latter to be sacrificed to their gods. But the two men in charge of the sacrifice, fortunately happening to be friends of the lovers, save Leucippe by ripping open a sheepskin full of blood, which they have laid on her body, and by placing her, as if dead, in a coffin, from which she is removed at night and restored to Clitophon. Not long after, a certain Chae-reas carries off the heroine in a ship, and, when pursued by Clitophon and his friends, brings upon deck a woman whom they take to be Leucippe, cuts off her head, and flings into the water her body, which, drawn out by Clitophon's friends, is buried after much lamentation. Tatius goes on to tell of Clitophon's affair at Ephesus with the wealthy Melitta and her husband, his discovery of Leucippe, and their final union.

This tale explains the two boats mentioned by Mahelot, the tomb and its two appearances, the beheading, the litter, the trumpets and darts. To understand the cave, the Turks and Christians, and the omission of properties belonging to parts of the story that pass at Tyre and at Ephesus, we shall do well to compare the passage quoted from Mahelot with his requirements for Pierre Du Ryer's *Clitophon*, a tragi-comedy written about 1628 and based on the same story as *Leucosie*.

Au milieu du théâtre un temple fort superbe, qui sert au 5<sup>e</sup> acte, est le plus beau du théâtre, enrichi de lierre, d'or clinquant, balustres, termes ou colonnes; un tableau de Diane au milieu de l'autel, deux chandeliers garnis de chandelles. A un costé du théâtre, il faut une prison en tour ronde; que la grille soit fort grande et basse pour voir trois prisonniers. A costé de la prison, il faut un beau jardin spacieux orné de ballustres, de fleurs et de pallisades. De l'autre costé du théâtre, il faut une mon-

<sup>1</sup>ms. fonds français, 24330, in the Bibliothèque Nationale.

<sup>2</sup>Alexandre Hardy, Paris, 1889, pp. 542-556.

<sup>3</sup>Op. cit., pp. 542-543.

<sup>4</sup>Op. cit., folio 24 verso. There is no illustration.

taigne eslevée; sur ladiete montaigne, un tombeau, un pilier, un carquan et un autel boccager de verdure et rocher, où l'on puisse monter sur ledit rocher devant le peuple; à costé du rocher, un antre, une mer, un demy vaisseau; sous le rocher, faire paraistre une prison pour deux personnes, qui soit cachée. Il faut du sang, des sponges, une petite peau pour faire la feinte du cou du sacrificeur, un chapeau de fleurs, un flambeau de cire. Il se fait une nuit, si l'on veut. Il faut des turbans pour des Turcs, des dards, des javelots, tambours, trompettes, des chesnes, des clefs, une robe de conseiller, deux bourguinottes, de la verdure, une lanterne sourde et une chandelle dedans.\*

Now the setting described in the first three sentences of this passage is not reproduced by Hardy, for it has to do with scenes laid at Ephesus and Tyre, while he seems to confine his play to the part of the romance that is enacted in Egypt. In the fourth sentence, where the setting for the sacrifice is given, the *montaigne*, as well as the *pilier* and *carquan*, is not mentioned by Tatiüs, who sticks more closely to Egyptian topography. Du Ryer's cave, used merely to lend wildness to the Delta scenery, is less important than that of Hardy, whose addition of *d'où l'on sort* implies that with him the cave is the place where the lovers are confined, corresponding to his rival's *prison pour deux personnes*.

Du Ryer's mention of the altar and other properties for the sacrifice suggests that Hardy, who omits them, does not represent the sacrifice of the heroine, and has her brought on the stage only to be placed in the coffin, but it is improbable that Hardy, with his delight in the melodramatic, would miss so fine an opportunity for brutal entertainment, while the far more refined Du Ryer avails himself of it. The sacrifice in Hardy's play may have been made without any accessories but the coffin, called *tombeau*† by Mahelot, and the sacrificer's sword, a weapon ordinarily left out of Mahelot's lists. Again, the fact that a night is mentioned in the requirements for *Clitophon*, but not in

those for *Leucosie*, does not prove that all the scenes of the latter play occur in the day-time, for, although nights are found in two other plays by Hardy, *Cornélie* and *la Belle Égyptienne*, they are not named among Mahelot's requirements for those plays.

The fact that *turbans pour des Turcs* constitute properties for *Clitophon* shows clearly that to Mahelot *Turcs* was an appellation for Oriental pirates of any date, and implies that the word *chrestiens* means merely enemies of the pirates and friends of the lovers. The terms could thus be applied with propriety to the pirates and Egyptian soldiers of *Leucosie*. The military implements of *Clitophon* correspond to the trumpets and darts of *Leucosie*. The other requirements for the former play are omitted in the latter, as the *mer* and *demy vaisseau* are used at Tyre; the keys, chains, and robe, at Ephesus; and as the lantern is not absolutely necessary for the scene in which the heroine is taken out of the coffin. As Du Ryer does not represent the decapitation, and as he makes no mention of the burial, the properties needed for these events in *Leucosie* do not appear in the list for *Clitophon*. It should be noted, however, that the passage in which one of Du Ryer's characters describes this execution occurs in the second scene of his fourth act and thus corresponds closely with its place in *Leucosie*.

It seems clear, then, that Hardy uses the same source as Du Ryer and that he treats it differently, making the setting less elaborate, changing the heroine's name from Leucippe to Leucosie, beginning his play after the lovers' arrival in Egypt, securing a tragic ending by the actual decapitation of the heroine, and eliminating all episodes subsequent to her burial. A comparison of Mahelot, Tatiüs, and Du Ryer suggests that Hardy's play was constituted somewhat as follows. The scene is laid in three or four places in the Egyptian Delta, previous to the establishment of Christianity. The characters include two lovers, their friends, a villain, pirates, and soldiers. Act I gives the description in conversation or monologue of the events that happened before the lovers' arrival

\* *Op. cit.*, folio 47 verso and folio 48 recto.

† This word occurs also in Mahelot's decoration for Rotrou's *Hypocondriaque* as the equivalent of *cerceuil*, mentioned in that play, Act V, Scenes 1, 4, 5, 6.

in Egypt, which is followed by their capture by the pirates; Act II, the exit from the cave, the escape of Clitophon to the Egyptian soldiers, the supposed sacrifice of Leucosie; Act III, the rescue of Leucosie and the meeting with Chae-reas; Act IV, the abduction of Leucosie, the pursuit, her death; Act V, Clitophon's lamentation over the heroine's headless body, brought before the audience on a *brancart de deuil*.

To confirm the evidence given as to the source of *Leucosie*, it may be added that not only the original Greek of Tatius, but also Latin and French translations had been published before *Leucosie* appeared; that Hardy had shown in his other plays a preference for Greek subjects and had dramatized another late Greek romance, the *Ethiopics* of Heliodorus; that it would seem strange if the author of some seven hundred plays overlooked a work so well adapted to his needs as was *Clitophon and Leucippe*; that the similarity of the names, Leucosie and Leucippe, suggests that this story is his source, as he frequently called his plays after their heroines. It is quite possible that Hardy changed his heroine's name as well as her fate in order to distinguish this play from Du Ryer's, which follows the original Greek closely and was played in the same years and at the same theater as *Leucosie*. According to this theory, the play would be among Hardy's last productions, written in the years 1629-1631, a dating which its appearance in the first part of Mahelot's *Mémoire* would tend to confirm.

For the second play, *Parténie*, I have only a suggestion, which Mahelot's requirements cannot be said to prove. The scribe writes:

Première journée de Parténie de M. Hardy.

Il faut deux palais, une prison, deux flambeaux, deux lances, des trompettes, du papier, des masques pour se déguiser, des rondaches et des fleurets, un rondache où il y ayt un portraict.

Parténie, seconde journée, de M. Hardy.

Il faut deux palais, une chambre fermée et un lit, un brancart, une teste feinte, un bassin, un licol, un poignard, une fiole pleine de vin ou d'eau, des trompettes, un drap pour un ombre, des flames et des socisons.<sup>7</sup>

<sup>7</sup> *Op. cit.*, folios 31 verso, 32, and 33 recto.

Now the title represents the French form of Parthenius, the name of the chamberlain who assassinated Domitian. The accounts of the emperor's murder given by Suetonius<sup>8</sup> and Dion Cassius<sup>9</sup> were accessible to Hardy and explain one palace, the room, bed, dagger, and the litter on which the dead emperor was hurried off to his grave. Domitian's vision of Rusticus accounts for the sheet, the ghost, and the fireworks. The tragic love-affair of his empress and the actor, Paris, might well require the masks, the paper, the prison, and the flask. The second palace, the torches, lances, trumpets, and weapons are unimportant additions, easily understood. But the *rondache où il y ayt un portraict*, the *bassin*, the *licol*, and the *teste feinte* are too definite to be neglected. Not one of them, it is true, is incompatible with a tragedy treating of Domitian's murder by Parthenius, yet, until their presence is thoroughly explained, the play cannot be identified with certainty.<sup>10</sup>

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## THE CYNEWULFIAN RUNES OF THE RELIGIOUS POEMS

When the Old English poet, Cynewulf, inserted his name in runic letters into four important poems, *Christ*, *Juliana*, *Elene* and *Fates of the Apostles*, he had even less intent of puzzling his readers than had his famous predecessor, Aldhelm, when he wrote large in an acrostic at the beginning of his Latin Enigmas, "Aldhelmus cecinit mille-

<sup>8</sup> *Domitian*, 16, 17.

<sup>9</sup> *Roman History*, LXVII, 3, 13, 15, 16, 17.

<sup>10</sup> Mr. C. E. Andrews of Amherst has called my attention to Massinger's introduction of Parthenius into his *Roman Actor* (licensed, 1626). There is, of course, no question of influence, but it is interesting to note that Domitian's jealousy of Paris, his vision of Rusticus's ghost, and his murder by Parthenius and his associates furnished dramatic material to one of Hardy's contemporaries.